

edward johnson building
faculty of music
university of toronto



EARLE MOSS, PIANO

WALTER HALL

SUNDAY NOVEMBER 7, 1982

3 P.M.

PROGRAM

Prélude, Fugue et Variation op. 18

CESAR FRANCK

Six épigraphes antiques

CLAUDE DEBUSSY

- I. pour invoquer Pan, dieu du vent d'été
- II. pour un tombeau sans nom
- III. pour que la nuit soit propice
- IV. pour la danseuse aux crotales
- V. pour l'Égyptienne
- VI. pour remercier la pluie au matin

Inspired by the poems "Chansons de Bilitis" by Pierre Louys, and designed primarily to be played for the recitation and miming of the poems, Debussy began work on these compositions in 1905, but did not complete them until 1915. In contrast to the poetry, charged with sensuous overtones, the music is almost abstract in its evocation of the moods.

1. "To invoke Pan, god of the summer breezes"
(L'ombre tourne, changeons de place la corbeille de fleurs et la jarre de lait. Il faut chanter un chant pastoral, pour invoquer Pan, dieu du vent d'été).
2. "an unnamed tomb"
(Je repose ici sous une terre légère avec la chevelure coupée de Xantho. Qu'elle seule me pleure. Je ne dis pas mon nom).
3. "that the night be propitious"
(C'est sa robe que je touche, ses mains, ses cheveux, sa peau! Je l'embrasse d'une bouche éperdue, et je pleure).
4. "the dancer with the rattle-snakes"
(Ton corps se plie comme une écharpe... tout à coup, tu claques des crotales! Tu agites d'un frémissement ta croupe convulsive et musclée, soit que tu ondules presque étendue, au rythme de tes souvenirs).
5. ...(La langueur de leurs yeux, le feu de leurs joues, la gravité de leurs visages, étaient trois chansons ardentes)

6. "gratitude for rain at dawn"

(Dans la pluie du matin, J'écris ces vers sur la sable.

Ceux qui aimeront après moi chanteront mes strophes ensemble).

Choral et Variations

HENRI DUTILLEUX

INTERMISSION

Les Soirées de Nazelles
suite pour piano

FRANCIS POULENC

Préambule

Variations

- I. Le comble de la distinction
- II. Le cœur sur la main
- III. La désinvolture et la discrétion
- IV. La suite dans les idées
- V. Le charme enjôleur
- VI. Le contentement de soi
- VII. Se goût du malheur
- VIII. L'alerte vieillesse

Cadence

Final

Les Soirées de Nazelles:

Composed in 1936, this suite consists of a series of improvisations written during the evenings at Nazelles, where the composer played portraits of his friends who were grouped about the piano.

In his words, he hopes that "today, presented between the Préambule and the Finale, they will evoke the idea of this salon, with windows open to the night".

They can be compared to the Enigma Variations of Elgar, as they try to evoke these portraits. Roughly, the translations are as follows:

- I. The height of distinction
- II. The heart in hand
- III. Gracefulness and discretion

- IV. The logical sequence of ideas
- V. Seductive charm
- VI. Self-satisfaction
- VII. A taste for unhappiness
- VIII. Ugly old age

EARLE MOSS is an artist-teacher at the University of Toronto affiliated with both the Royal Conservatory of Music and the Faculty of Music.

In recent years he has been playing programs of French music in Canada, the United States and the Caribbean Islands. His interest in this music has communicated itself to audiences, with the result that he is constantly invited for return engagements. Critics and composers have acclaimed these interpretations.

Moss is also active as a teacher, and many graduates of his studio are currently teaching in Canadian and American Universities and Colleges.

Next Faculty event: Faculty Artists Series program No. 2
Walter Hall, 8 p.m. November 11, 1982